

CD 2009--113/114



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHOIRS IN CONCERT

The University of Toronto MacMillan Singers
Doreen Rao and Mark Vuorinen, conductors

The University of Toronto Master Chorale
Caron Daley, conductor

The University of Toronto Women's Chorus
Lori-Anne Dolloff, conductor

Saturday, November 28, 2009
7:30 p.m. MacMillan Theatre
Edward Johnson Building

09|10
SEASON

PROGRAM

I.

The University of Toronto Women's Chorus
Lori-Anne Dolloff, conductor; Andrei Streliaev, piano

1. Salve Regina
3. Ave Maria
4. Magnificat

Javier Busto
Johannes Brahms
Z. Randall Stroope

Andrei Streliaev and Jeanne Yuen, piano

The University of Toronto MacMillan Singers
Mark Vuorinen, conductor

2. Gloria Deo per immensa saecula
5. Alleluia

Healey Willan
Algirdas Martinaitis

II.

The University of Toronto Master Chorale
Caron Daley, conductor; Eun Seong Cho, keyboard

6. In Paradisum

Edwin Fissinger

Lily Kang, soprano

7. Magnificat

Francesco Durante

Charlene Pauls, soprano; Vicki St. Pierre, alto; Joshua Raine, tenor; Christopher Dawes, bass;
Stelth Ng and Adriana Arcila Tascon, violins; Dong Min Kim, viola; Sarah Steeves, cello

III. The Mystery of Light

The University of Toronto MacMillan Singers
Doreen Rao, conductor

1. O Magnum Mysterium

Morten Lauridsen

Elaine Choi, conductor

2. O Nata Lux, from *Lux Aeternam*

Morten Lauridsen

3. Holy is God, from *Three Hymns*

R. Murray Schafer

4. Hymn to the Creator of Light

John Rutter

IV. O Be Joyful

Combined Choirs

Doreen Rao, conductor; Christopher Dawes, keyboard

5. Jesu, Joy of Man's Desiring

Johann Sebastian Bach

6. Laudate Dominum, from *A Christmas Cantata*

Arthur Honegger

Andrea Vaughan, trumpet

7. Jubilate Deo

Giovanni Gabrieli

Steve Arsenault, Samara Desrochers, Rachel O'Connor, and Andrea Vaughan, trumpets;
Elburz Sorkhabi and Lydia Vamvouras, trombones;

Kohei Kamikawa, euphonium; Charlie Henderson, tuba

8. O Holy Night

Adolphe Charles Adam

Laura Widgett, soprano; Rachelle Luk, soprano; Joshua Raine, tenor

Please join us in singing

ADOLPHE CHARLES ADAM

O Holy Night

*Fall on your knees!
O hear the angel voices!
O night divine,
O night when Christ was born!
O night divine!
O night, o night divine!*

Program Notes

JAVIER BUSTO

Salve Regina

Javier Busto is raised and trained in his native Hondarribia in the Basque Country of Spain. Although he thrives on a successful career as a composer and choral conductor, Busto initially graduated as a medical doctor from Valladolid University. In 1995 founded Kanta Cantemus Korua, a prize-winning 18-member ensemble who has won numerous prizes and competitions worldwide. *Salve Regina* is a composition for four-part treble voices a cappella. The writing highlights beauty of female voice, evolving from cant-like phrases to complex chordal passages. The absence of a time signature allows for the music to flow from one phrase to another with ease and flexibility. - *Lori-Anne Dolloff*

JOHANNES BRAHMS

Ave Maria

Ave Maria, op.12, for womens chorus and organ is an example of Brahms' very first choral compositions. Brahms published his setting of the Ave Maria in 1855; four years later, he added a woodwind orchestral accompaniment to the composition. The text is set in a simple manner, where the initial declamatory statements are sung, then echoed, in ascending and descending phrases in thirds. The warmth of vocal counterpoint in the middle section marks a stylistic compositional manner of Brahms,

with close, chromatic harmonies; but only briefly, before it returns to its familiar pattern of ascending and descending phrases. The lilting and gentle 6/8 rhythm in F major creates a sense of continuity for the piece, with the organ maintaining throughout a lilting pattern—especially near the end—keeping consistent this undulating effect. - *LD*

Z. RANDALL STROOPE

Magnificat

Randall Stroope's stirring setting of the *Magnificat*, the "Song of Mary" is scored for women's voices and piano duet. The text combines the Latin text "Magnificat, anima mea Dominum" (Magnify the Lord, my soul) as a recurring refrain with a paraphrase of the traditional Magnificat text and an antiphonal "Osanna" section. Stroope uses frequent word painting. This is particularly in evidence in the middle section of the piece where a marcato and angular style of "he has put down the mighty from their seats" give way to a rising and lyrical "and exalted the humble". - *LD*

HEALEY WILLAN

Gloria Deo per immensa saecula

Gloria Deo per immensa saecula was written in 1950 by Canada's dean of choral music, Healey Willan. This grand motet is in three parts. The

first is based on a psalm tone-like fragment heard first in the basses. The second section, in free counterpoint, is in mainly in the relative minor, though shifts through many tonalities before returning to the dominant. The final section is a magnificent five-voice fugue built from the bottom voices to the top. The plainsong beginning of the motet makes a prominent return in the fugue's recapitulation. The text has its roots in the twelfth century and was a doxology to a hymn used in York. - *Mark Vuorinen*

ALGIRDAS MARTINAITIS

Alleluia

Alleluia (1996) by Lithuanian composer Algirdas Martinaitis is dedicated to the community of the Bernardines' Church in Vilnius, Lithuania. The four-minute piece develops motivic material of increasing complexity and treats it in overlapping canons. Twice, the rhythmic activity crests before dissolving into a short period of unmeasured, shifting harmony. The singular line of text, sung by the basses, quotes the second verse of Psalm 84: "My heart and my flesh rejoice in the living God." - *MV*

EDWIN FISSINGER

In Paradisum

The *In Paradisum* antiphon is sung after the Requiem mass, as the body is carried out of the church. Edwin Fissinger's setting juxtaposes the traditional chant melody with modern cluster chords and aleatoric techniques. The result is a moving depiction of the final journey into paradise. Fissinger (1920-1990) was a distinguished American choral conductor and composer. He spent his teaching career at North Dakota State University. - *Caron Daley*

FRANCESCO DURANTE

Magnificat

The text of Francesco Durante's (1684-1755) *Magnificat* is the Canticle of Mary, taken from Luke 1:46-55. It is an exuberant song of praise and thanksgiving, both for the gift of a son and

for the fulfillment of the Messianic promise given to Abraham. It is sung as part of the Office of Vespers liturgy.

This *Magnificat* is in a Baroque cantata style weaving solo movements with choral fugues and hymn-like statements. The piece has an arch-form, beginning and ending with large-scale choral movements. These outer movements employ the Renaissance cantus-firmus technique by using the plainchant Magnificat tone #1 as the fugal subject. Durante wrote mainly church music, unlike his Neapolitan contemporaries who preferred opera. He aimed to preserve the church music styles of the Renaissance and Baroque periods. Despite this historical focus, Durante's music is colorful and fresh. The six short movements of the Magnificat display great musical diversity and vitality.

There is considerable controversy concerning the authorship of the *Magnificat*. Many editions attribute the work to Giovanni Battista Pergolesi, Durante's student. Scholarship has been divided on the matter, as there is no existing holograph for the work, and both composers have a similar compositional style. Recent writings confirm Durante as the composer after a 5-voice version of the Magnificat was found under his name. - *CD*

MORTEN LAURIDSEN (b. 1943)

O Magnum Mysterium

O Nata Lux, from *Lux Aeterna*

American composer Morten Lauridsen (b. 1943) is Professor of Composition at the University of Southern California Thornton School of Music and served as Composer-in-Residence of the Los Angeles Master Chorale from 1994 to 2001. O Magnum Mysterium was commissioned by Marshal Rutter, and was premiered by the Los Angeles Master Chorale on December 18, 1994. O Nata Lux is the third movement in Morten Lauridsen's *Lux Aeterna*. The texts of *Lux Aeterna* are drawn from sacred Latin sources, each containing references to Light.

R. MURRAY SCHAFER (b. 1933)

Holy is God, from *Three Hymns*

R. Murray Schafer (b. 1933) is a Canadian

composer, writer, and music educator. He studied at the Royal Schools of Music in London, the Royal Conservatory of Music, and the University of Toronto. He was awarded the first Glenn Gould Prize in recognition of his contributions to Canadian music. In 2005, he was awarded the Walter Carsen Prize, by the Canada Council for the Arts. As Schafer says of his own work:

"The First Hymn [Holy is God] comes from the Divine Poimadros of Hermes Trismegistor, who was believed by the Greeks to be the inventor of writing [...]. The Aeons, mentioned in the text, were spirits of spheres of being that were believed [...] to emanate from God."

JOHN RUTTER (b. 1945)

Hymn to the Creator of Light

John Rutter (b. 1945) is an English composer and writer of choral works. Born in London, he was educated at Highgate School, and later became the director of music from 1975 to 1979. Most recently, in 2008, he was made an honorary Bencher of the Middle Temple whilst playing a significant role in the 2008 Temple Festival.

Biographies

Doreen Rao holds the Elmer Iseler Chair in Conducting at the University of Toronto serving as the University's Director of Choral Programs and Associate Professor in Music Education. Professor Rao established a comprehensive undergraduate program in choral music education, a graduate program in choral conducting and the Faculty of Music's Centre for Advanced Studies in Choral Music, which sponsors the Toronto Bach Festival led by conductor and scholar Helmuth Rilling. Rao conducts the University's MacMillan Singers and Bach Festival Singers. Her choirs have regular collaborations with the Toronto Symphony Orchestra, Nexus, Faculty Artists and distinguished composers throughout North America and Europe. In February 2010 Rao will lead the MacMillan Singers in concert for the American Choral Directors Association's Conference in Philadelphia ending this season in two April performances of Bach's Mass in B Minor with Helmuth Rilling and the Toronto Symphony Orchestra. Rao was recently named the Cameron Baird Chair in Conducting as Music Director of the Buffalo Philharmonic Chorus.

Caron Daley maintains an active career as a conductor, music educator and soprano. She is currently on the faculty at St. Michael's Choir School where she directs the Junior Choir program. A native of Halifax, Caron lived in North Carolina from 2003-2007, where she

was Director of Music at Salem Academy, Voice Instructor at Salem College, and Chorusmaster for the Tar River Philharmonic Orchestra and Chorus. Recent conducting highlights include the National Youth Choir of Canada, Massachusetts All-State Women's Choir, Greensboro Opera, Maritime Concert Opera, and the College Light Opera Company.

After completing a Bachelor of Music in Education and an Artist Diploma in Vocal Performance at the University of Western Ontario, Caron received a Master of Music in Choral Conducting and a Master of Arts in Vocal Pedagogy from the Ohio State University. She is currently pursuing her DMA in Choral Conducting at the University of Toronto and her Dalcroze Certification at the New York Dalcroze School.

Lori-Anne Dolloff is in her first year as director of the University Women's Chorus. A professor at the Faculty of Music since 1994, Dr. Dolloff teaches undergraduate and graduate courses in choral conducting, elementary music education and reflective practice. A frequent clinician and festival conductor, she has recently spent time teaching and conducting in Iqaluit, Nunavut, working with children in the schools and adult community choruses. Dr. Dolloff has previously directed the University of Toronto Symphony Chorus, Concert Choir and Master Chorale.

Mark Vuorinen is Music Director of the Toronto Chamber Choir, a leading early music choral ensemble. Under his direction the choir continues to provide Toronto audiences with informed performances of seldom heard Renaissance and Baroque Masterworks.

Mark holds a Master of Music degree from Yale University's School of Music and Institute of Sacred Music where he received full scholarship. He is currently a candidate for the Doctor of Musical Arts degree from the University

of Toronto. Mark is also currently the George Black Fellow in Sacred Music at the Church of the Redeemer, Toronto. In this capacity, he directs a successful Bach Cantata Series that attracts an enthusiastic audience.

Mark has received many awards, including the E. Stanley Sedar Scholar at Yale (2006), the Elmer Iseler National Graduate Fellowship in Choral Conducting, The Women's Musical Club of Toronto Centennial Foundation Graduate Scholarship, the David and Marcia Beach Summer Study Award. Mark has twice been a finalist in the prestigious Leslie Bell Competition for Choral Conducting, winning an honourable mention in 2000. Mark's research interests include the study of contemporary choral literature from the Baltic states, and in particular the music of Arvo Pärt and Veljo Tormis.

Elaine Choi graduated from the University of Toronto with a Bachelor of Music in Education in 2008. Her music studies began on the piano at the age of two and on the violin at the age of seven. She is currently in her second year of the Master of Music program specializing in Conducting under the tutelage of Dr. Doreen Rao. As an active chamber musician, Elaine is also proficient on the viola and the Erhu, a Chinese traditional instrument. She has given many solo performance and workshops on the Erhu, including a premiere of *The Moon Reflected in Twin Ponds* by Donald Coakley. As a music educator Elaine currently works as a part

time music teacher, accompanist and assistant conductor at St. Clement's School, The York School and De LaSalle College. Elaine holds an ATCL, AMusTCL diploma in piano performance from the Trinity College of Music, London and an Advanced Certificate from the Associate Board of the Royal Schools of Music, England. Elaine is one of this year's recipients of the Elmer Isler Fellowship and former recipient of the Lobodowsky Choral Scholarship and the Arthur Redsell Scholarship in Conducting.

The University of Toronto MacMillan Singers was founded in 1994 by Doreen Rao to celebrate the legacy of Sir Ernest MacMillan, an inspired performer and devoted teacher who influenced every aspect of Canada's musical life. This award-winning ensemble conducted by Doreen Rao regularly performs with the Toronto Symphony Orchestra under the direction of Peter Oundjian. The MacMillan Singers enjoy numerous collaborations with Helmuth Rilling, Nexus, the Elmer Iseler Singers and the Gryphon Trio. Recent seasons have included Festival performances of Bach Cantatas, Mozart C Minor Mass, Stravinsky *Les Noces*, and the Mozart Requiem. In October 2007, the MacMillan Singers performed the St. John Passion BWV 245 in the Toronto Bach Festival.

Last season the MacMillan Singers performed John Burge's *Mass for Prisoners of Conscience* at New York's Lincoln Center.

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University of Toronto Master Chorale

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University of Toronto Women's Chorus

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